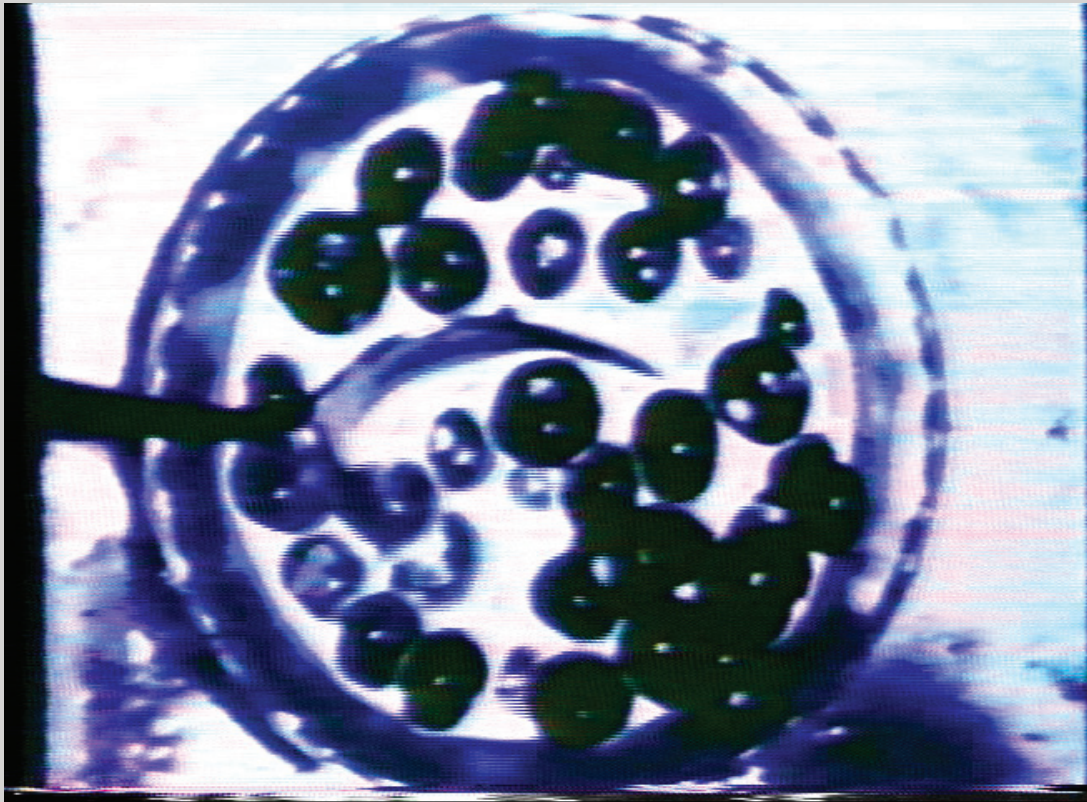


## Peer Bode Early Works

Video, electronic television, 1975-1985

These particular video pieces were made in 1975-1985 during residencies at the Experimental Television Center in Binghamton (ETC), New York and then in Owego, New York. At the time, I referred to these pieces as the Process Tapes. They were for the most part live real time recordings, shimmering electronic events, micro-narratives, documentations, performances and cinematics. This was the chance to capture and focus on a wonderful body of electronic video. The context was thinking about and pursuing strategies of inventiveness as well as hijacking television and media, salvaging and repurposing technologies, responding to New American Cinema and New Music jewels, imagining experimental television potentials, living in alternative cultures and imagining and making alternative art. The experience was of electronic and cinematic adventures, fragile markings, resonating moments surrounded by a constellation of ideas and exciting experiences. The mode was not utopian it was materialist.

Peer Bode Early Works Selections 1



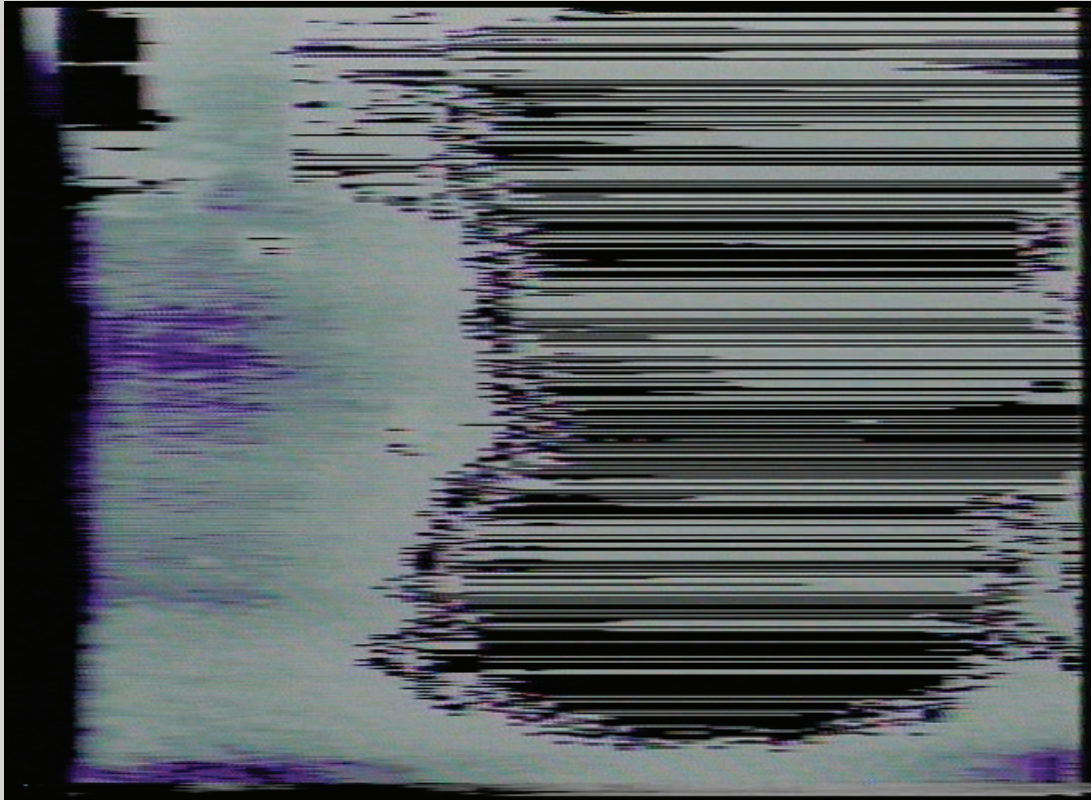
Blue 1976 4:50

An electronic synthetic color video, based on a memory of Larry Gottheim's film "Blues". Natural and electronic real time events, new American electronic cinema. B&W video camera, Paik-Abe colorizer, 1/2" vtr, blue berries, bowl and milk. The filmmakers stopped talking to me. Viva Video !



1-87 1976 4:35

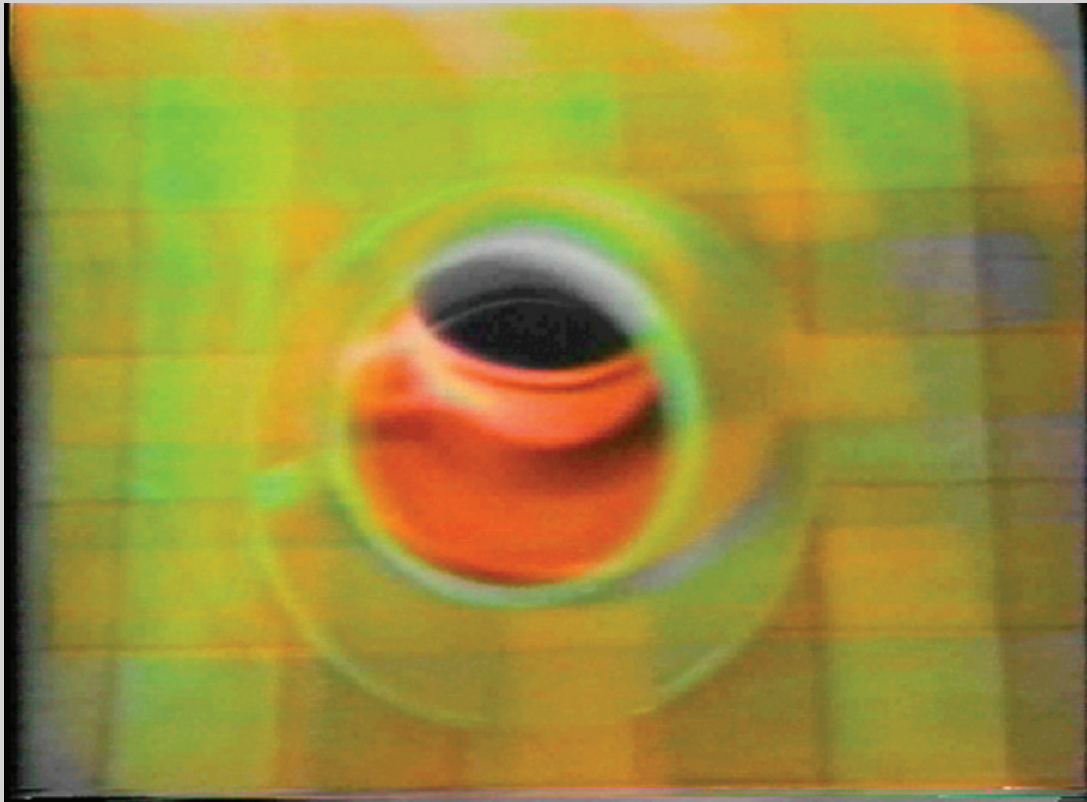
Inspired by Ralph Hocking's fish biting video. Eighty-seven stones thrown, Volumes shifting of water sound, a real time performance event. Holding the camera and throwing 87 stones into the frame. 1/2" b&w reel to reel Sony portapack.



100 Sec. Lumination 1976 1:40

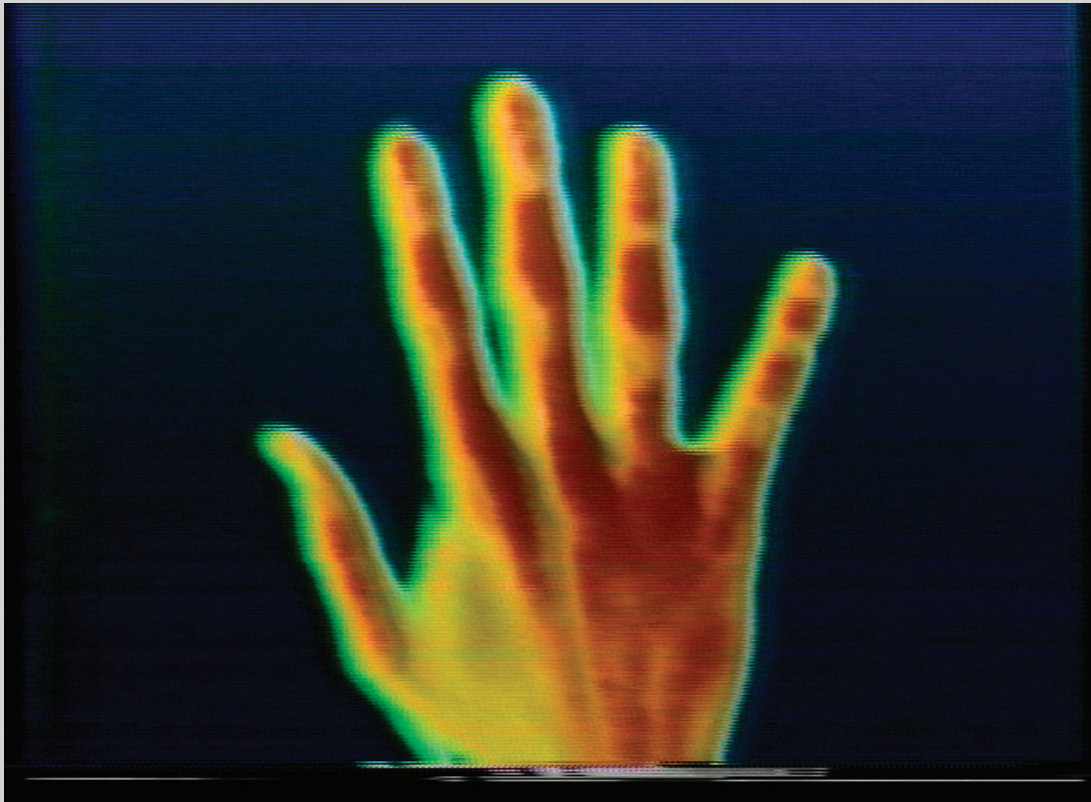
My first digital recording and my first and only recording with Don McArthur's "Spatial and Intensity Digitizer". The digitizer was not working properly. I had no idea. The shift I saw was stunning. Digitalization of luminosity, strange notion, wonderful light and early digital embodiment. Image / signal in digitized state / space, noise field. I always thought of this to be 100 seconds of very beautiful digital light noise.





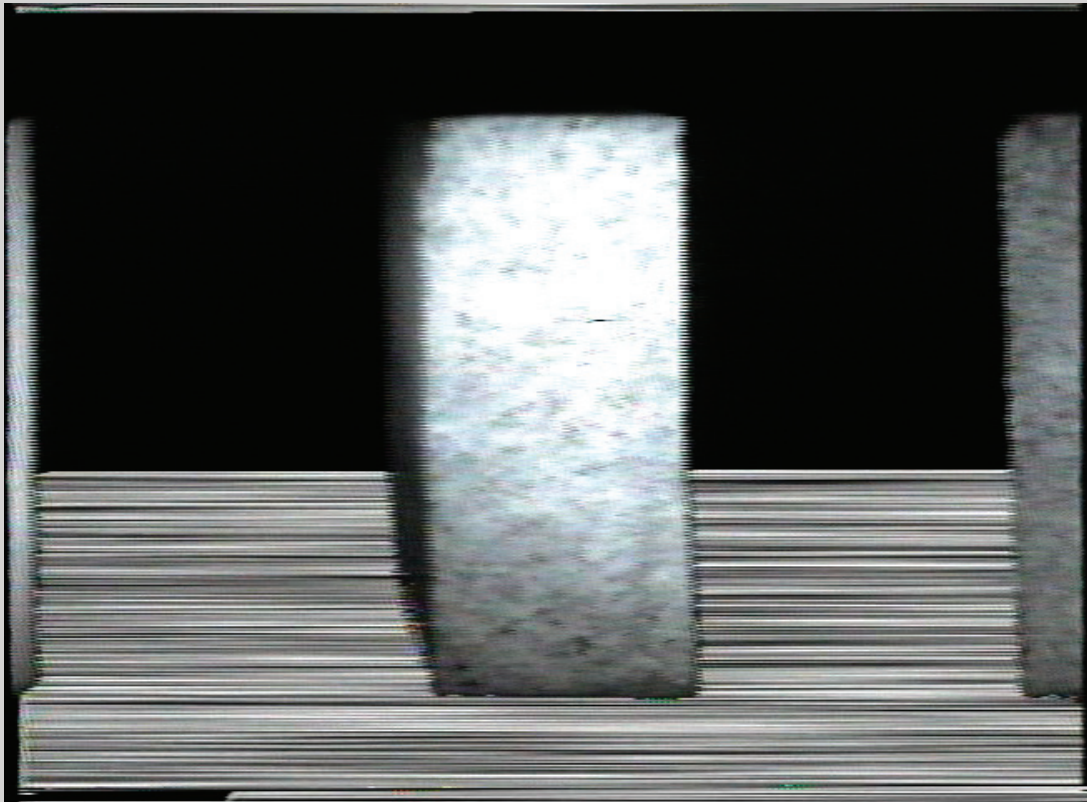
Cup Mix (2 channels) 1977 10:47

A cup and saucer, pouring and drinking coffee, a duration ritual of contemplation and invigoration, doubled (tape copied), mixed, keyed + synthetic color, normal play and rewinding, sync events, the opening of a space to put the self in. 1/2 inch b+w portapack, 2 reel to reel video tape decks, David Jones keyer and colorizer.



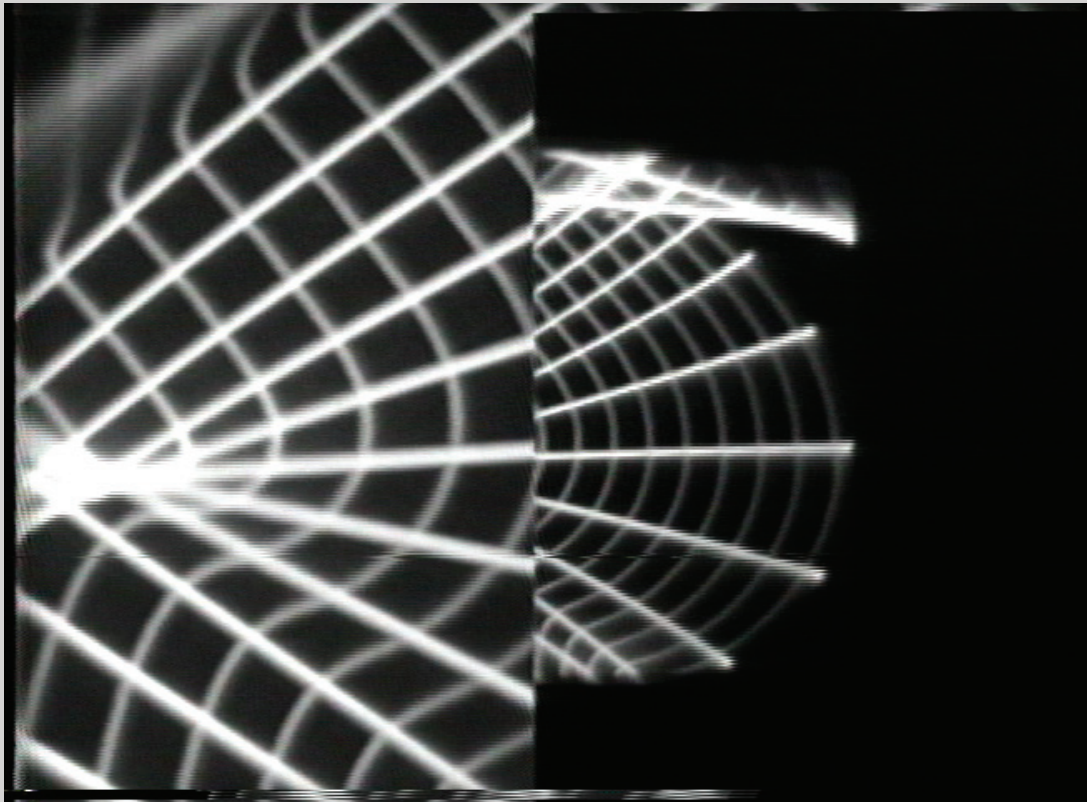
### Front Hand Back Hand 1977 2:50

Actions, states, one B+W video camera, the Paik Abe Colorizer, a video switcher. The two states, a b a b, I put my hand in the camera frame and saw a colored hand shifting. I moved my, the, hand, including back and forth, realizing or connecting to the visual and language potential of front hand and back hand. Giving it some veracity the play became attempting to keep up with the position changes together with verbally reciting front hand back hand, co-coordinating from hand to mouth and mouth to hand.



Keying Distinctions 1978 3:30

Bricks, white noise, video. Free floating sync, altered, drifting camera: video image and time. Keying permutations, switching via gray level values, using a modified b+w Sony special effects generator (SEG). Building the building, one brick at a time. In video what is a brick ? In spite of what was then a fierce cultural doxa, an antimaterialist pressure, and being quite anti-anti-materialist I was working hard to coax out significant features as expressive intensity zones, electronic energy points always engaging with the signals.

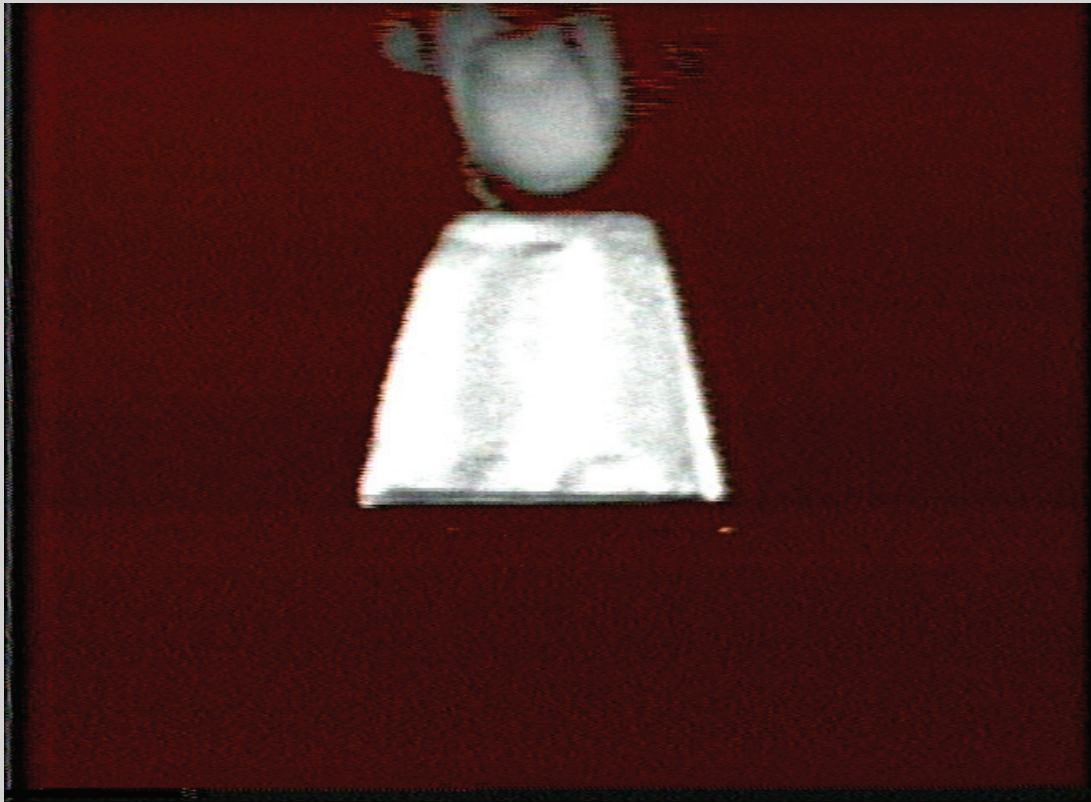


Vibratory Sweep 1978 2:50

A hand made raster deflection unit was used, inspired by Nam June Paik's video synthesizer system. I also used a TV repair person's test signal grid, early digital. Two b+w video cameras, audio oscillator sweeping up and then down. More keying permutations. Video, oscillator, keying, graphic timing buzzes.

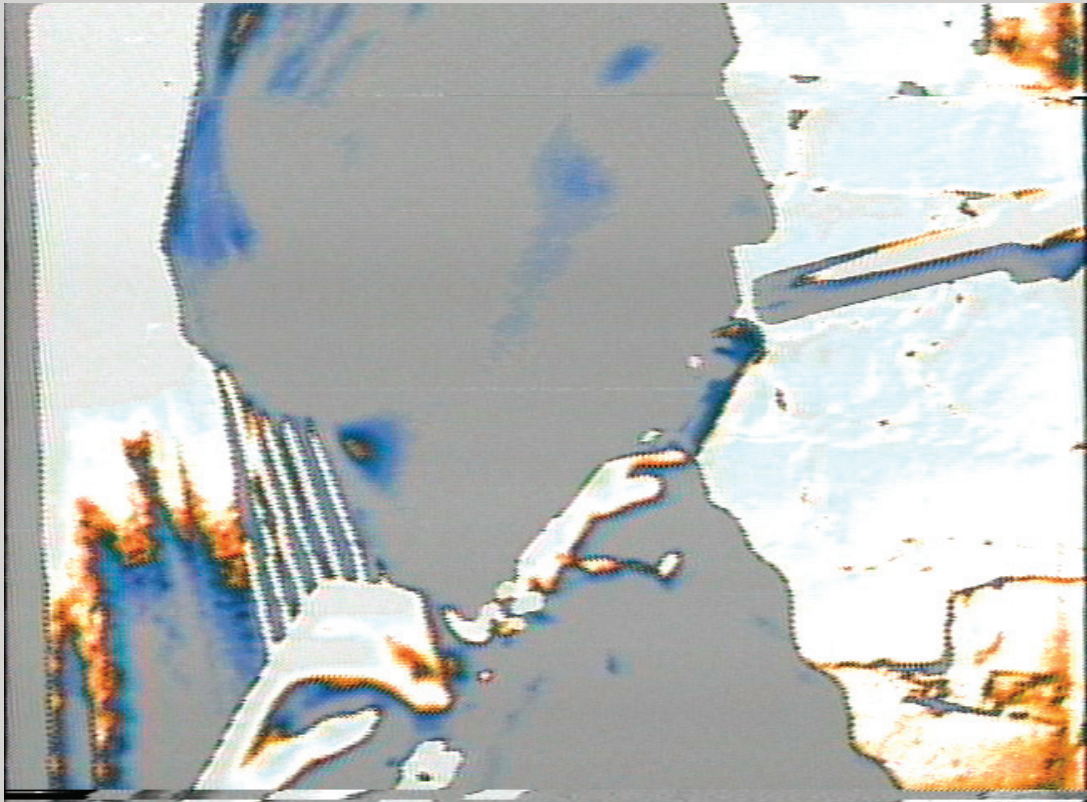


## Peer Bode Early Works Selections 2



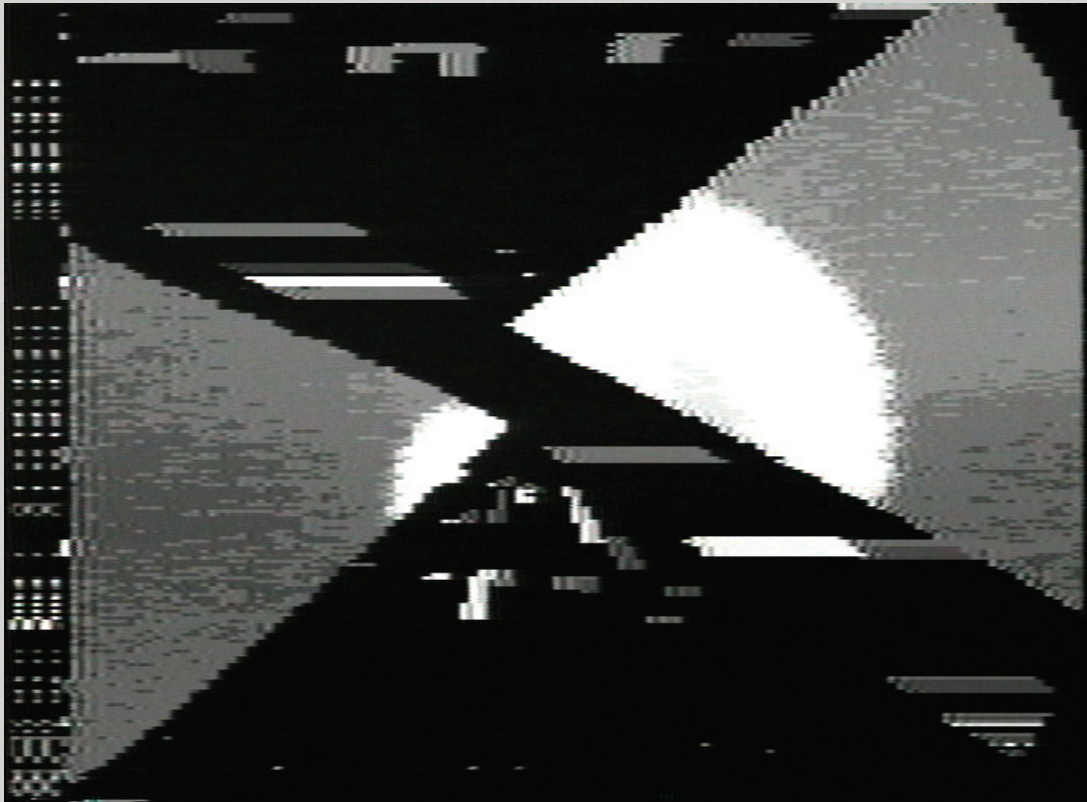
### Ring Modulation 1978 7:47

Image states / sound states. A bell, hand held, ringing, two oscillators each independently controlling a sync event- a red and blue color together with sound and no sound state and a sweeping video clip, together with audio filtering. Both oscillators sweep up incrementally one after the other and then down. The visual and sound bell is immersed in the electronic space / state. One b&w camera, two oscillators, David Jones keyer and colorizer, audio filter. Vibratory spaces to live in, calm and ecstatic.



Flute With Shift 1979 4:38

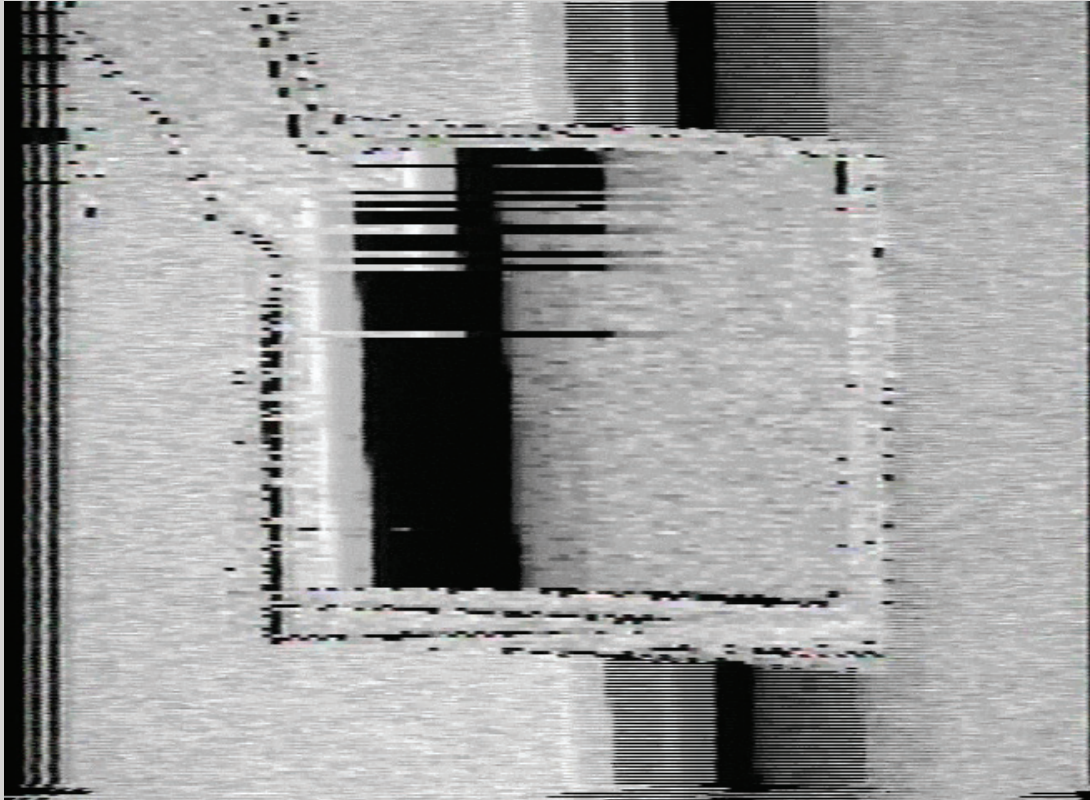
Newly hand built digital video A to D and D to A with ALU bit flipping. Controlled by an ELF II computer. The image brightness changes also controlled analog synthesizer parameters of the live flute playing. I sat in the camera image zone and played along with the programmed staccato picture and sound shifts. David Jones, digital video design.



Light Bulb with circular update (camera zoom + pan + variable clock) 1981 3:30

Real time digital buffer recording, light bulb, panning camera motor and turntable. Light Bulb, the title says it almost all. Real time recording events. Two cameras, light bulb, camera panning motor, electric lazy Susan, spinning white paper rectangle for the clip. Using the first digital video frame buffer I built together with David Jones, video buffer number one with variable clock. Several minutes of Rube Goldberg like digital electronics and optical props and motors. No computer, just energetic digital slivers, shimmering and shattering.

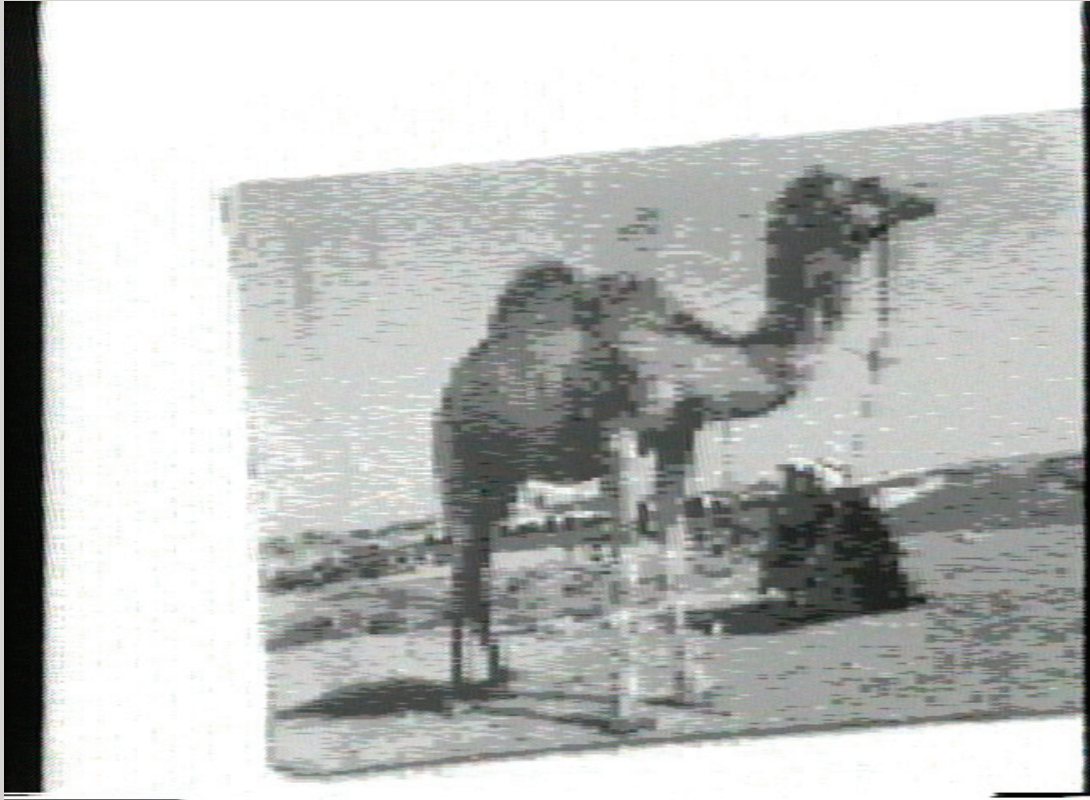




### Rectangular Update 1981 3:00

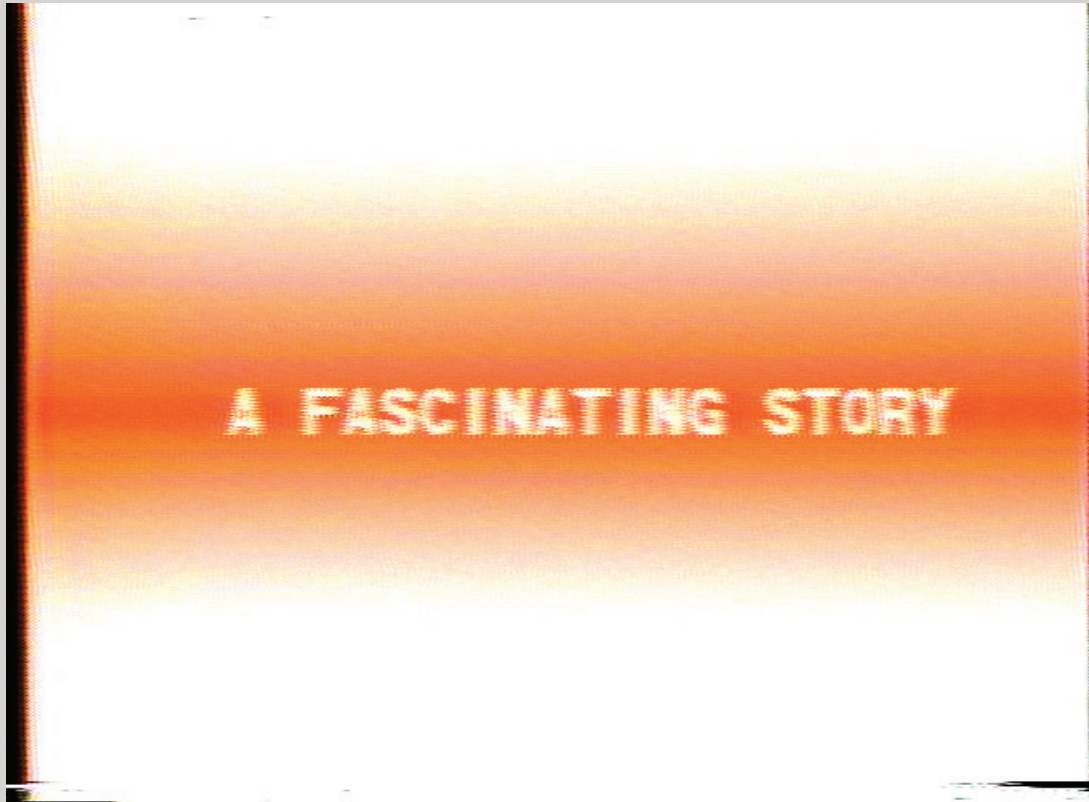
I was looking at postcards run through the David Jones digital video frame buffer. The buffer had two inputs, a video image of white noise and a video image of holding a post card, blank back to the camera as a clip. The post card shape defined the frozen memory portion of the video white noise image. I watched the video as I moved the postcard and alternated the live and frozen memory states. White noise and memory. This 3 minute performance recording took 3 minutes to record.





Camel with Window Memory 1983 4:22

The “Camel with Window Memory” piece was made one weekend in the early 80s. I pulled out my post card collection and began to look at specific postcards run through the new digital video buffer I had built together with David Jones. The buffer had only one frame of memory but it was real time. It had the capability of displaying the image memory space, either as live or frozen. “Camel with Window Memory” was a live performance recording: hand held postcard, stop watch for timing and the live or frozen memory mode switch. A second key input to the buffer determined where the image would be live or freeze. I used two synched oscillators to create the square key clip shape. For sound, I sampled two areas of the image for grey level values that were turned into control voltages to control the Brewster and Bernie Hutchins modular audio synthesizer in the studio. The image and sound changes were live as I turned on and off the image freezing, watched the stopwatch and heard the sound changes as I moved the postcard, reactive, as in looking and listening, real time image and sound recording. The camel and man postcard also was particularly resonant as we were experiencing gas rationing and gas lines in the states, oil politics of the time then also. I remember reflecting that the camel was historically the traveling water storage unit of the desert, an organic system for storing water, energy and memory.



Animal Migrations (and why they don't get lost) 1985 11:20

This is the first of a set of pieces that involve combining electronic video recordings, musics, texts and appropriated materials. These multiple elements, simple and tricky grammars, trigger expanding electronic narratives. The trajectories and drags of multiple narratives color the electronics and visa a versa. The piece is the scene of many animal migrations unpacked as sliding tropes and grammars: diagrammatic sound image complexes, crawling texts on time query, circus performers, astronauts, psychologist fathers, texts on mathematical computer graphics woven with scenes of mid century artist monkeys ala Life magazine and painting machines, ... O my, o you, o them.